



Fritzi Scheff and "Our Mutual Girl"

Why the Actress Didn't Keep
An Appointment to Meet
Her at the Studio

Brilliant Company of Distinguished
Writers, American and European, Enlist-
ed to Supply Scenarios for Mutual
Films.—C. J. Hite's Rapid Advance to
Foremost Place in the Picture World.

The newspaper notices of Fritzi Scheff's marriage cleared up a deep mystery at the Mutual's Union Square studio recently. All arrangements had been completed for the great little devil of the opera to come to the studio at a certain hour and pose for the "Our Mutual Girl" series. When the time arrived and Miss Scheff did not appear, many guesses were forthcoming to account for the broken engagement. It is now known that the little prima donna decided to make her third plunge into the sea of matrimony which, of course, made her



Paul Panzer
Pahle Freres

appearance at the studio quite impos-
sible.
Our Mutual Girl, however, was intro-
duced to several stage celebrities. She
appeared before the camera with Lau-
rette Taylor, of "Peg of My Heart," at
the Port Theatre, and Bruce Mackie of
"Nearly Married," at the Gaiety The-
atre. She also had the pleasure of meet-
ing the great author of "The Clansman,"
Thomas Dixon, who behaved before the
camera as if being a moving picture star
was part of his many accomplishments.

Arrangements have been completed to
introduce Our Mutual Girl to Solow-
sky, the great pianist and also to Yanye,
the famous violinist, who will appear
with her before the camera in the near
future.
In its effort to raise the standard of
moving pictures, the Mutual Film Cor-
poration has contracted for the stories by
many of the prominent authors of novels
and magazine stories, and they will be
condensed into scenario form and pro-
duced under the direction of D. W.
Griffith. Among the authors whose work
has been contracted for are: Thomas
Nelson Page, ambassador to Italy; Paul
Armstrong, playwright, whose drama,
"The Escape," a romance of the under-
world, is now being produced by Mr.
Griffith personally; John Kendrick
Baughs, George Birmingham, who
wrote that very successful Irish com-
edy, "General John Regan," now play-
ing in a long run at the Hudson The-
atre; New York Daniel Carson Goodman,
author of "Hagar Revelly," the pub-
lication of which Anthony Comstock at-
tempted to prevent; Zona Gale, Eleanor
Ingram, author of "The Car Behind";
Robert H. Davis, of the Munsey Maga-
zine; Paul West of the New York
World; H. R. Durant, playwright and
associate editor of "The Cavalier"; Gar-
ner Huntington, editor of the People's
Magazine; Homer Crox, the humorist of
Judge, Leslie's and Collier's; George Pat-
tullo and Roy Norton, both of whom are
famous writers of Western stories; E.
Phillips Oppenheim, the celebrated Eng-
lish novelist; Mary Roberts Rinehart
and Roy McCordell.

That fame and fortune have been won
practically "over night" in the motion
picture business is well illustrated by
the interesting career of C. J. Hite, pre-
sident of the Mutual Film Corporation,
the Film Supply Company of America,
the American Film Manufacturing Com-
pany, the Carlton Motion Picture Labo-
ratories, the Majestic Motion Picture Com-
pany, the Thauhauser Film Company, Ltd., of London.
His many interests make him one of
the leading factors in the moving picture
world.

George Siegman probably never did a
more artistic piece of work than his lat-
est characterization of the name part in
"The Loafer," just released, and this, in
spite of the fact that it is one of the
most difficult roles that he has been
called upon to interpret.
Mark S. Reardon is the author of the
story, which deals with an intensely in-
teresting episode in the life of a typical
small-town ne'er-do-well.

FAMOUS PLAYERS FILM CO.
PRODUCTIONS
MAKE YOU "SEE STARS"
ADOLPH ZUKOR DANIEL FROHMAN
Executive Chairman

News of Photoplays and Photoplayers

PRESIDENT BAGGOT TO DEBRUTALIZE THE TANGO AT SCREEN CLUB BALL

Affair of National Interest in Moving Picture World. Largest
Gathering of Prominent Manufacturers and Famous Actors
and Actresses Promised in History of Film Art.

Destined to be epochal in the history
of the fastest growing industry in the
world will be the second annual ball of
the Screen Club, the national organiza-
tion of manufacturers, screen artists and
others prominently allied in the produc-
tion of motion pictures, to be held in
New York at the Grand Central Palace,
January 31st.

Orders for the reservation of tickets
and boxes are coming in from all over
the United States from men whom the
people's favorite amusement has with
Bigas-like touch made multi-millionaires;
from photo-players whose faces on the
screen are familiar to millions of the
earth, and whose names are household
words, and also from the general public,
who appreciate the opportunity to join
the dancing throngs and mingle in the
flesh with their picture idols, whom
hitherto they have seen only as simula-
cra.

CLASHING TANGO VIEWS.

There is just one rift in the lute which
has caused a discordant note in the har-
mony of the arrangements, and that is the
reported intention of King Baggot,
the president of the club, to launch a
movement to "debrutalize the tango" and
to restore "safe and sane" dancing.

He points out the case told last week
by the cable dispatches from London of
Miss Zoe Mary Meek, the beautiful
daughter of Mr. W. A. Meek, K.C., of
Cornwall Gardens, London, who dropped
dead at the Yeomanry ball, according to
the verdict of a coroner's jury, as a
direct result of excessive tangoing. Also
he cites the unswerving opposition of
church dignitaries of all creeds, who have
thundered forth anathemas on the
extremes indulged in.

Opposed to these views are those of
William Robert Daly, Chairman of the
Board of Governors of the club, who
states that the Argentine dance, as
practiced in the most select tango at-
eliers, shall not be placed under the ban.
Mr. Daly, who has pronounced views
on the temperance question, claims
among the many virtues of the tango
that so absorbed in it do its devotees
become that they consume less of the
"imprisoned laughter of the peasant girls
of France," which abstemiousness makes
for decorum at all gatherings.

Mr. Baggot says that for reasons con-
nected with the quality of Mr. Daly's
"intellectuals" he does not care to en-
gage in controversy with him in print.
Both officers of the club, which oc-
cupies a handsome club house in West
Forty-seventh street, and on whose ro-
ster is everybody who is anybody in the
industry, have a strong following and
sentiment is about equally divided. A
special meeting of the Board of Gov-
ernors has been called to cut the Gordian
knot in whose meshes Terpsichore finds
herself trussed.

STAGING THE BALL.

Meantime preparations for the ball are
rapidly taking concrete shape.
Last year the ball, the first given by
the club, was held at Terrace Garden.
Spacious, however, as is the dancing
floor of that place of entertainment, it
was overcrowded to an uncomfortable
degree.

This year it was decided that the ball
should be held in the Grand Cen-
tral Palace, the floor of which is said
to contain more square feet of space
than is offered by any public hall in New
York City, Madison Square Garden and
the Metropolitan Opera House not ex-
cepted. Even here, it is believed, the ac-
commodations presented will be strained
to their limit. Those who thus predict
point to the constantly increasing public
interest taken in the motion picture,
the greater number of those now directly
interested in the many phases of the
motion picture industry and to the
growth of the club itself in membership
and influence.

Of foremost among the preparations for
the ball will be its "staging." That the
Palace under the softened radiance of
myriads of multi-colored lights will pre-
sent a kaleidoscopic vision of every type
of beauty, arrayed in gorgeous striking
in effect and of colors that will cause
the antiquated rainbow to pale to shades
invisible needs no announcement to
those whose eyes the galaxy of screen stars
present at the club's last ball, and which
will be increased in numbers and daz-
zling brilliancy at the coming one and
will continue until the mythical cows re-
turn from their hypothetical pastures,
and until the town is one big yawn.

To fitly bower this bery beauty, this
tumultuous magnificence, vibrant with
the beat of satin-splattered feet, is the
purpose of the officers of the Screen
Club, who have given the decorators
carte blanche to make the place beau-
tiful as far as lies within the power of
human skill and ingenuity. The result
of their handiwork is expected to attest
in the superlative degree their imagina-
tive genius.
The ceiling of the vast hall will be
wreathed in streamers of every tint and
hue blending in harmonious contrast. Its
supporting columns will be wreathed in
southern smilax and garlanded with
flowers. Specially built and richly
draped boxes will circle the floor, and
from these coigns of vantage spectators
can look out upon the brilliant spectacle
that will present itself before them.
The grand march will be led by King Bag-
got and a Queen of the Films, whose
identity is purposely withheld to pique
interest, and as it winds itself in seem-
ingly endless length into a bewildering
maze of convolutions there will flash
upon it spotlights of courtesying ef-
fulgency.

And the dancing!
Will there be presented the wild gra-
tulations of the tango, the enstrophic
evolutions of the turkey trot, the strangle-
hold of the bunny hug and the other
weird divagations that haunt the aston-
ished vision of the present day?
That remains for the governing officers
of the club to determine.

It is certain that no Draconian laws
will forbid them, but if King Baggot's
influence prevails they will either be ab-
sent or be transformed into measures in
which grace and sanity will govern.

"AS OUR MOTHERS DANCED."

At the first Screen Club ball President
Baggot publicly proclaimed, "Let us
dance as our mothers danced."
Ancient this, Mr. Daly, who is the poet
laureate of the club, having composed
its anthem, says: "Our mothers and our
grandmothers waltzed, 'tis true, but do
you know that when the waltz was in-
troduced into Western Europe it was re-
ceived with storm of protestation com-
pared with which that assailing the
tango was a welcoming zephyr."



Horace G. Plimpton
Edison

"Lord Byron saw the waltz introduced
to England. He was not accustomed to
pose as a prude, but the waltz shocked
him. Of it he wrote, among other things:
'Can Egypt's Almas-tantalizing group,
Columbia's caperers to the war-like
whorl,
Can laugh from cold Kamtschatka to
Cape Horn
With waltz compare or after Waltz
be borne?'"

"King Baggot now calls for the return
of the waltz as an essentially polite and
decorous entertainment. Morals have
been said to be mainly a question
of geography; can it be that morals as
applied to dancing are merely a ques-
tion of horology?"
"But whatever may be danced at the
Screen Club ball, tango or hesitation,
bunny hug or turkey trot, bolero or
foxtrot, or the newer monies, be sure
that there will be dancing and
dancers galore until Phoebus resumes
his reign on the morning after."

The one ball the Screen Club has al-
ready given has made its advent song-
thing to be marked with glowing red on
New York's social calendar and the num-
ber of those who eagerly look forward
to its second ball gives it assurance
of success.

"And not only to New Yorkers is its
coming a matter of keen interest. Mo-
tion picture people in every city within
reasonable reach of Gotham are already
preparing for the trip thither, and there
is sure to be a large attendance of out-
of-towners."

Announcement is made of the organiza-
tion of the Stellar Photoplay Com-
pany, with Frank J. Carroll as presi-
dent, C. A. ("Doc") Willist as vice-
president, and William A. McManus as
secretary and treasurer. The first pro-
duction will be "Forgiveness; or, The Jack
of Diamonds," a play in which Freder-
ick Bryton starred for years. In the
pictured version the star will be Edwin
P. Forbier, a stepson of Mr. Bryton.
"Forgiveness" is an old-time melodrama
containing, it is said, remarkable situa-
tions for screen portrayal. The play
has been prepared for the screen by
Bennett Musson. Mr. Carroll states that
he has contracted for the rights of other
plays to follow "Forgiveness." A full
company will leave New York for St.
Augustine, Fla., the location of the
story.

Mr. Carroll is favorably known to the
film trade. Mr. Carroll is a member of
the Screen Club, and has been from its
inception. He is one of the most popu-
lar members, and that is saying much.

Edgena De Lespine Now With Biograph

Earl Metcalfe Playing Leads
With Lubin Under
Terwilliger.

Watterson Rothacker Ever Flitting
Between Chicago and New York.—
Joe Brandt Shows Europe What a Live
American Idea Man Can Do.—Edgar
Jones an Ideal Western Hero.

Miss Edgena de Lespine, formerly
with Biograph, and now playing leads
with Biograph, possesses a personality
that makes her a dominant force in
every film in which she appears. Be-
fore taking up the work of posing for the
camera, she had won an enviable posi-
tion on the speaking stage, and in every
role she assumes she gives evidence of
trained talent as an actress. Her beauty
of itself would give her distinction, but
this distinction is enhanced by inheri-
tance of the grace characteristic of the
Southern woman of assured social posi-
tion, bequeathed to her by her forbears
and perfected by her own early life,
amid its gracious surroundings.

Earl Metcalfe, whose great histrionic
ability is rapidly becoming recognized,
has been assigned to play leads under
the directorship of George Terwilliger,
of the Lubin Company. Mr. Metcalfe
is still a young man, several years on
the sunny side of thirty, and his rapid
advancement has been due to his con-
scientious work, a handsome face and figure
and a natural aptitude for playing char-
acter parts. His versatility in inter-
preting widely different roles has been
compared by his photographs it makes
advice more valuable, as he is then able
to tell if they are likely to photograph
well. He is unmarried and has a pre-
monition that he will meet his soul-mate
by correspondence. All letters addressed
to him, care of Lubin Motion Picture
Studio, Philadelphia, will reach their
destination.

Watterson R. Rothacker has recently
been wrestling the title of Chicago-New
York "commuter" from Joe Hopp and
Claude Plough. He flits back and forth
from one metropolis to another, like the
Cochranes and John Grey journey to and
from New Rochelle. Every time he
lands on Broadway, the hustling general
manager of the Industrial Moving Pic-
ture Company has some new enterprise
to unfold. Last week he came to New
York to film the famous Terpsichorean
artists, Mr. and Mrs. Vernon Castle,
who are teaching the tango to the Four
Hundred.

The Castles danced before the camera
at the Victor-Universal studio, George
E. Hall directing. One thousand feet
of film were taken, showing all of the
impulses of the Tango, Maxixe, Castle
Walk, One-Step and Hesitation dance.
Martin Beck has booked the film over
the entire Orpheum Circuit.

Joe's first mission abroad was to es-
tablish the English publicity department
of the Universal, and the "Trans-Atlan-
tic Review," the house-organ of the
Trans-Atlantic Film Company, which
represents the Universal Program in
England.

From London, Mr. Brandt proceeded
to Paris and Berlin, where he per-
formed a like service. In the latter city
he brought out the German edition of
the "Universal," which has blazed a new
trail in German film publicity.

Vienna in turn became the scene of
the Brandt activities, and here Joe es-
tablished another branch, to handle the
Universal product in Austria-Hungary
and the Balkan States. Just before re-
turning to America, Mr. Brandt in-
stalled a new branch of the Trans-At-
lantic in Copenhagen, from whence
North Europe and Scandinavia will be
supplied.

Edgar Jones, actor-director of the
Lubin Stock Company, is a real man of
the West, but born in Steubenville, O.,
where he spent his young manhood. He
has always been devoted to sports, but
his skill at horsemanship easily shows
where his preference lies.

His success as a leading man induced
the Lubin company to promote Mr.
Jones to the responsibility of directing
the photoplays in which he plays the
leading part. For the past few months
he has been utilizing his knowledge, he
has gained while playing leads. His
methods are peculiarly adapted to the
stories assigned him to produce at Betz-
wood, the mammoth Lubin estate on the
Schuylkill River, where he has had re-
sources for the filming of out-of-door
stories such as no other director in the
East has had at his command. His
wholesome personality and his manner-
carries, devil-may-care suggest the
ideal hero of the far West.

Ray C. Smallwood, photographic ex-
pert, with the Universal Film Mfg. Co.,
will take up his duties as a director
with that company next week. Miss
Ethel Grandin will be his leading woman.
His company will specialize in
comedy dramas.

Mr. Smallwood has been connected
with the motion picture industry for
about six years. His broad experience
in all branches of motion picture work
fits him for his new duties. In addi-
tion to directing, he will superintend his
own camera. The Pacific Coast Studios and
clever commercial picture expert.

MEN, WOMEN and CHILDREN PLAY THE WHOLE DAY LONG IN HAPPY UNIVERSAL CITY

How the Essanay Was Organized and How It Fought Its
Arduous Way to the Front Rank in the
Motion Picture World

Do you remember how, when we were
little shavers, we used to watch the ac-
tors on the stage, and wish that we
might live among the gorgeous painted
scenery in the Land of Make-Believe?
How we used to envy Humpty-Dumpty
and Columbine, and the other characters
in the extravaganza, as they jumped
blithely out of their little painted houses,
and scurried away beneath the arching
branches of the painted forests.
Did you know that out in the Cali-
fornia hills there is a regularly incorpo-
rated town, wherein two thousand people
daily play amid make-believe surround-
ings, and that this play is their serious
life work, carrying a message of uplift
to millions of human beings? This town
is Universal City, situated five miles
from the city of Los Angeles, in the heart
of the beautiful San Fernando Valley.
Here the Universal Film Manufacturing
Company of New York City has es-
tablished its West Coast Organization,
and has developed the greatest concerted
moving picture enterprise in the entire
world.

The city is reached from Los Angeles
by a beautiful drive up the Canyon. It



Anna Laughlin
Reliance

occupies a comparatively level plateau,
forming the front of a basin something
over a mile in diameter, entirely sur-
rounded by mountains. From the center
of the city one obtains a view of a greater
diversity of scenery than is possible in
any other place in America. Frowning
mountains, deep arroyos, turbulent riv-
ers, placid lakes, rolling meadows, desert
wastes, broken and jagged all are
spread out before you; everything, in
short, except the sea, and that is so near
that it can almost be seen from the
plaza. This wide range of scenery makes
Universal City an unrivaled center for
moving picture production. To enhance
the natural advantages the Universal
Film Manufacturing Company has con-
structed whole streets of the most sub-
stantial houses, the fronts of which are
made to conform to a variety of archi-
tectural styles, according to the necessity
of the pictures to be produced. At times
the town takes on the appearance of an
Oriental City, again, it is a Spanish gar-
rison; still again an Indian Pueblo vil-
lage. Then on other occasions the vis-
itor will see a frontier settlement, or an
army post in the old frontier days.

The permanent buildings are used for
a variety of useful purposes. Some are
storage warehouses, others are factories
wherein are made the costumes required
by the actors. There are a tailoring
shop, a saw and planing mill, a furni-
ture factory, a paper mache factory in
which are made all of the wonderful art
objects that seem so real in the motion
pictures. Bunk-houses to accommodate
the cow-boys and military men, bunga-
lows for the principals, and a great com-
missary department are other useful
buildings. The very first thought of the
Universal Film Manufacturing Com-
pany is the health of its employees, and
to that end they have constructed a
beautiful and perfectly complete hospi-
tal, where every resident of Universal
City may receive medical and surgical
attention gratis.

As to the inhabitants of Universal
City, it is doubtful if any community of
like size in the United States can show
a greater variety of nationalities and
types. There are whole bands of red
Indians; regiments of soldiery, both
cavalry and foot; cow-boys, Mexicans,
Filipinos, negroes, orientals, and every
nationality among the Aryan and Semitic
races are represented. It is a cosmopolis
in the truest sense of the word. The
fame of the Universal City Zoo has
spread to the farthest confines of the
continent. It is the largest privately
owned collection of wild animals in the
world, and includes lions, tigers, leop-
ards, elephants, camels, pythons and
boas, crocodiles, jackals, hyenas, chimpan-
zees, gorillas, orangs and other jungle
beasts. All of these are being used in
one of the greatest series of animal pic-
tures ever projected on the screen. Henry
Sanders, one of the best animal train-
ers in the business, has charge of the
beasts which are housed and cared for
in a manner that would delight the heart
of any sportsman. The Chief of the S.
P. C. A. As nearly as is practicable,
the animals are allowed to roam in en-
closures that approximate their native
habitat.

In addition to its fame as the only in-
corporated motion picture city in the
world, Universal City has the unique dis-
tinction of being the only municipality
in the world that possesses an entire
outfit of women officials. The Chief of
Police and the Mayor are each of the
gentle sex, as also are the corporation
counsel and president of the board of
aldermen.

Five miles from Universal City are the
Hollywood Studios of the Universal
Film Manufacturing Company, which is
another little city in itself. Here is lo-
cated the largest motion-picture stage
in the world, laboratories, property
rooms and storage houses, and every di-
vice known for the production of motion
pictures.

Both the Hollywood Studios and Uni-
versal City are under the direct super-
vision of Isidore Bernstein, general
Western manager of the Universal Film
Manufacturing Company.

Numbered among the foremost of his-
tory makers in the motion picture game
is the Essanay Film Manufacturing
Company, whose real birth date goes
back to the time when pioneering in the
business was just as arduous as was
pioneering in the early history of our
country. However, two of these pion-
eers, George K. Spoor and G. M. An-
derson, thoroughly believing in their own
convictions, and whose convictions meant
the fulfillment of their beliefs regard-
less of the opinion of others or of the
seeming impossible barriers that lie
along their course, they struggled for-
ward meeting reverses, set-backs and
discouraging situations, that would have
caused the ordinary men to seek other
fields of activity.

These two, however, were imbued
with the business in which they had
launched, every moment of their exis-
tence was wrapped around it. It has
been proven in all their doings that they
are builders. Builders of the motion
picture business as a business and as an
art. The meeting of George K. Spoor
and Gilbert M. Anderson was accidental.
In the conversation that ensued follow-
ing the meeting, they found that their
views on the motion picture business co-
incided. They each realized the vast-
ness of the future, and within a few
weeks after this chance meeting the firm
of Essanay was launched. It was not
until February 5th, 1907, however, that
the firm became incorporated under the
trade name of Essanay.

Everyone, of course, knows the source
of the firm's name. How when it came
to naming the company it was decided
that a part of each one's name be used,
so it was agreed to use the first letter
of Mr. Spoor's name and the first letter
of Mr. Anderson's name, giving us S and
A, which was given the lengthy spell-
ing of Essanay. It is undoubtedly
to Mr. Anderson's constructive imagi-
nation that credit is due for the happy
and timely suggestion that the Essanay
Film Manufacturing Company be the first
in the field to turn out one thousand foot
subjects. At the same time it was
agreed that the firm specialize in com-
edies and Western productions, the latter
to be staged in the heart of the West.
The great importance of the motion pic-
ture subject has played in motion picture in-
dustry is obvious.

For years the one-reel film, as it be-
came known, held sway, and it is only
within the last few years that the mul-
ti-reel film has been known at all. How-
ever, the big idea, the one-reeler, is
still in heavy demand. The Western
subjects, also, with its atmosphere of the
plains and buckskin, showing the cow-
boy in all his pristine glory, and trav-
ersing his native soil with his brusque
means of meeting out justice and his
wholehearted hospitality and the many
other characteristics for which he is
famous. The best known of these heroes
of the plains is without a question of a
doubt G. M. Anderson, the world-wide
famous "Broncho Billy."

If letters from admirers may be taken
as indicative of the popularity of a
photoplayer, then Maurice Costello, of
the Vitaphone Company, must be con-
sidered the palm among the stars of
Screenland. Every day the size of his
mail increases, and the number of let-
ters bearing expressions of good will,
of encouragement and of appreciation of
his art grows larger. Motion picture
actors, like their brothers of the speak-
ing stage, are not usually made famous
overnight. Their firm grip on their pub-
lic comes through persistent acting in
many roles for many months.

A recent domestic misunderstanding
with which Mr. Costello's name was
connected was given a certain amount
of publicity in much exaggerated form
and temporarily placed him in an un-
pleasant position in the eyes of some who
do not know him. Those who do know
him, however, possess sincere respect for
him and remind those who do not pos-
sess his personal acquaintance that there
are two sides to every story. The fact
that Mr. Costello has chosen to remain
silent towards him and the many let-
ters he receives from them bear assur-
ance of this.

Cyril Scott in "The Day of Days"

Famous Players Films Drama-
tization of Louis Joseph
Vance's Stirring Romance

Walter Edwin Wins a Place of
His Own as a Director.—His
Production of "Who Will Marry
Mary?" With Mary Fuller as its
Star, Scores a Record.

Following John Barrymore in the fa-
mous romantic comedy, "An American
Citizen," the Famous Players will re-
lease Cyril Scott, in a dramatization of
Louis Vance's popular novel, "The Day
of Days." Cyril Scott, who won such
sensational success on the stage in "The
Prince Chap," "The Lottery Man,"
"Royal Mounted," and other famous
plays, is ideally cast in "The Day of
Days," as a young bookkeeper named
Perceval, who doesn't know what an
adventure is until fate chooses him as
the central character in one of the
strangest plots ever written about the
life of the metropolis. The story de-
velops into a panorama of emotions, a
kaleidoscopic drama with New York at
night as a background.

Louis Joseph Vance based his exciting
novel on Oriental fatalism, which as-
signs to every man his "day of days,"
wherein he shall range the skies and
plumb the abyss of destiny, alternately
its lord and slave. The story takes one
from the lowly earth, to the high peaks
of romance. Perceval becomes the hero
of a fantastic and fascinating chain of
adventures, aids an heiress to escape a
villain, finds a card in the villain's hat
that sends him to a notorious gambling
house, where he breaks the bank, and
where, later, an attempt to rob him is
frustrated by a timely raid. He effects
his escape in the clothes of one of the
officers, finds himself in a woman's bed-
room, explains his presence by telling
her he is after a burglar, breaks away
and turns up again in a secret dive, re-
escapes in time to discover the villain's
plot to abduct the heiress, confronts the
villain in disguise at a fancy ball, re-
sues the heiress a second time, becomes
involved in a fight with the villain's
hired gunmen, forces his way into a
garage, dashes through the garage doors
with the heroine and makes his way to



Walter Edwin
Edison

an auto and liberty, and finally thwarts
the villain's schemes by marrying the
beautiful heiress just as the clock de-
notes the end of his Day of Days.

Rarely have more exciting incidents
been produced on the screen. The story
may be summed up as a metropolitan
extravaganza of adventure. Cyril Scott
as Perceval, who is suddenly catapulted
out of an uneventful life into a series
of thrilling heroics, in which he wins for-
tune and love, renders one of the most
interesting characterizations he has ever
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actresses who are working under his
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be mentioned "When Greek Meets
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"Mary Stuart," "Joyce of the North
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